

METROPOLITAN EXAMINATION

In December, 1891, and January, 1892.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER 1830.

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OF

is held annually in the Academy in the months of December and January.

Candidates for examination in any one of the Subjects in December, 1891, must enter their names with the Secretary, on a form of application, which may be obtained from him, free of charge, **ON OR BEFORE MONDAY, THE 19TH OCTOBER, 1891**, stating in which Subject they wish to be examined, and whether in Class A or in Class B of that Subject. Each must pay a fee of Five Guineas—One Guinea on entering the name, the remaining Four Guineas on or before Monday, November 30th, 1891. Candidates who wish to be examined in more than one Subject must enter their names and pay their full fee separately for each Subject. If any Candidate, whose name has been entered, fails to attend the examination, the fee paid will be forfeited. Any Candidate in Subjects I. or VI., whose exercise has been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting a second Exercise, but must again pay the entire fee. In all cases of re-entry the full fee must be paid.

All Candidates must satisfy the Examiners on the Rudiments of Music, and be completely prepared to answer questions in Harmony, as far as the triads formed on the different degrees of the major and minor scales, with their inversions, and dominant sevenths with their inversions.*

Candidates who satisfy the Examiners in any Subject are, by the Directors, created Licentiates of the Royal Academy of Music; they receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, according to the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer or performer, or as a teacher.

The Committee of Management reserve to themselves the right of appointing additional Boards of Examiners to those herein published should occasion arise.

No person to whom the Diploma has been granted can enter the Royal Academy of Music as a student of the subject in which such person has passed the Metropolitan Examination; but Candidates who satisfy the Examiners in Class B, in any Subject, will be eligible as Candidates in Class A of the same Subject at a subsequent Examination, upon payment of a fee of £5 5s. Licentiates have the exclusive right to append the initials L.R.A.M. to their names.

In the absence of any request to the contrary the Certificates will, after they have been formally submitted to the Board of Directors at their Annual General Meeting in March, be sent to the addresses given by the Candidates on their forms of entry.

No correspondence with unsuccessful Candidates will be held either by the Secretary or any of the Examiners.

The Examination will commence towards the end of December, 1891.

The examination is in the following Subjects :—

SUBJECT I.—Counterpoint, Harmony, Plan or Design, and Instrumentation.

Examiners in 1891-92—F. CORDER; EATON FANING, R.A.M.; and C. E. STEPHENS, Hon. R.A.M. (Chairman).

Class A, COMPOSERS AND TEACHERS; Class B, TEACHERS.

Candidates in Class A, on entering their names, must submit an Exercise for approval by the Board of Examiners.

This Exercise † must consist of one instrumental movement in the form of the first movement of a symphony, and one piece for a solo voice, and also one comprising a fugue for chorus; the first to be written for, and the last two to have accompaniment for orchestra. The exercise is intended to be a test of Scholarship and will be judged accordingly; but if it show also indications of natural musical ability, this will strengthen its likelihood of approval.

Candidates must give a written declaration that the exercise is their own *unaided* work, composed for the occasion.

Candidates in Class B, and those in Class A if the exercise be approved by the Board, will be called for examination, and will then be required to work a paper, which will include tests in Single Counterpoint of not more than five parts, also in Double and Triple Counterpoint Canon; in advanced Harmony of not more than five parts; in scoring of given passages for Orchestral and for Chamber Instruments; and in knowledge of the relation of Subject and Answer in a Fugue.

On a separate occasion, Candidates in both classes will be catechised in Counterpoint, Harmony, and Plan, and as to the character and capabilities of voices and instruments. They will also be required to make spoken analysis of the first movement of *Beethoven's* Sonata in E flat, Op. 81 (*Das Lebwohl*).

Candidates in both classes will be required to play from vocal and orchestral score and from figured bass.

Viva voce examination will last about half an hour.

† The Exercise must not bear the Candidate's Name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

SUBJECT II.—Singing.

Examiners in 1891-92—MAX HEINRICH; ARTHUR OSWALD; and W. H. CUMMINGS, Hon. R.A.M. (Chairman).

Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

Both classes will be required to sing diatonic and chromatic studies, copies of which will be given to Candidates when they enter their names; and they will be required to sing one piece of their own selection from each of the following two lists for their respective voices—the pieces to be chosen so as to exemplify the declamatory style in one, and the florid style in the other. (Two pieces in all.)

FOR SOPRANOS.

LIST A.

| | | |
|---|--------|-----------|
| S <small>ONG</small> , "O bid your faithful Ariel fly" (<i>The Tempest</i>) | | T. Linley |
| A <small>IR</small> , "So shall the lute" (<i>Judas Maccabeus</i>) | | Handel |
| A <small>IR</small> , "From Mighty Kings" (<i>Judas Maccabeus</i>) | | Handel |
| A <small>IR</small> , "The Morning Lark" (<i>Semele</i>) | | Handel |
| A <small>IR</small> , "Endless Pleasure" (<i>Semele</i>) | | Handel |
| A <small>IR</small> , "O had I Jubal's lyre" (<i>Joshua</i>) | | Handel |

LIST B.

| | |
|---|------------|
| AIR, "Va, va dit elle" (or in Italian) (<i>Robert le Diable</i>)... .. | Meyerbeer |
| ARIA, "Oh tu la cui dolce speranza" (<i>Fidelio</i>) (with Recitative) | Beethoven |
| RECITATIVO, "Ah si mie care." CAVATINA, "Or là sull' onda" (<i>Il Giuramento</i>) | Mercadante |
| RECITATIVO, "Solitudini amiche." ARIA, "Zeffiretti lusinghieri" (<i>Idomeneo</i>) | Mozart |
| ARIA, "Sommi Dei" (<i>Radamisto</i>) | Handel |
| ARIA, "Ah non credea—Ah non giunge" (<i>Sonnambula</i>) | Bellini |
| LIED, "Ach, neige du Schmerzenreiche!" (<i>Gretchen's Bitte</i>) | Schubert |

FOR MEZZO-SOPRANOS.—The above (Soprano) or following (Contralto) pieces may be transposed into the Keys most suitable to the respective voices.

FOR CONTRALTOS.

LIST A.

| | | | | | | | |
|--|--|-----|-----|-----|-----|-----|-----------------|
| RECITATIVE, "Ye Sons of Trachin." | AIR, "Oh, scene of unexampled woe" (<i>Hercules</i>) | ... | ... | ... | ... | ... | Handel |
| RECITATIVE, "Most cruel decree." | AIR, "The raptur'd soul" (<i>Theodora</i>) | ... | ... | ... | ... | ... | Handel |
| SONG, "The Lord is long suffering" (<i>Judith</i>) | ... | ... | ... | ... | ... | ... | Parry |
| SONG, "O Thou afflicted" (<i>St. Peter</i>) | ... | ... | ... | ... | ... | ... | Benedict |
| SONG, "When I remember" | ... | ... | ... | ... | ... | ... | G. A. Macfarren |

LIST B.

| | | | | | | |
|---|--|-----|-----|-----|-----|-------------|
| RECITATIVO, "Oh ! Patria." | CAVATINA, "Tu che accendi—Di tanti palpiti " <i>(Tancredi)</i> ... | ... | ... | ... | ... | Rossini |
| BALLATA, "Per sua madre" | ... | ... | ... | ... | ... | Donizetti |
| LIED, "Der Lindenbaum " | ... | ... | ... | ... | ... | Schubert |
| LIED, "Ich grolle nicht " | ... | ... | ... | ... | ... | Schumann |
| AIR, "Inflammatus " <i>(Stabat Mater)</i> ... | ... | ... | ... | ... | ... | Debrák |
| AIR, "Mon cœur s'ouvre à ta voix " <i>(Samson and Dalila)</i> | ... | ... | ... | ... | ... | Saint-Saëns |

*Among others the following Books will be found useful:—"Elements of Music," F. W. Davenport; "Rudiments of Music," W. H. Cummings; "Introduction to the Elements of Music," F. Niecks; "Music," H. C. Banister; "Harmony," Stainer (Primer No. 8, Novello.)

FOR TENORS.

| LIST A. | | | | | | | | | |
|---|-----|-----|-----|-----|-----|-----|-----|-----|-------------|
| SONG, "I attempt from love's sickness to fly" (<i>Indian Queen</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Purcell |
| SONG, "I'll sail upon the dog star" (<i>The Fool's Preference</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Purcell |
| AIR, "Refrain thy voice from weeping" (<i>The Light of the World</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Sullivan |
| CAVATINA, "Be thou faithful unto death" (<i>St. Paul</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Mendelssohn |
| AIR, "Why does the God of Israel sleep?" (<i>Samson</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Handel |
| AIR, "When the orb of day reposing" (<i>Euryanthe</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Weber |
| LIST B. | | | | | | | | | |
| ARIA, "Cujus animam" (<i>Stabat Mater</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Rossini |
| ROMANCE, "Oh! quand je dors" | ... | ... | ... | ... | ... | ... | ... | ... | Liszt |
| ARIA, "Il mio tesoro" (<i>Don Giovanni</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Mozart |
| ARIA, "Dii ad Irene" (<i>Atalanta</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Handel |
| RECITATIVO, "La Dea di tutti i cor" } (<i>Il Giuramento</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Mercadante |
| ARIA, "Bella adorata" | ... | ... | ... | ... | ... | ... | ... | ... | |
| CAVATINA, "Ah se de' preghi miei" (<i>Mirella</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Gounod |

FOR BARITONES AND BASSES.

| LIST A. | | | | | | | | | |
|--|-----|-----|-----|-----|-----|-----|-----|-----|------------|
| AIR, "Arise, ye subterranean winds" (<i>The Tempest</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Purcell |
| AIR, "She alone charmeth my sadness" (<i>Reine de Saba</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Gounod |
| AIR, "Tyrannic love" (<i>Susanna</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Handel |
| AIR, "Now heaven in fullest glory" (<i>Creation</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Haydn |
| SONG, "The two Grenadiers" | ... | ... | ... | ... | ... | ... | ... | ... | Schumann |
| LIST B. | | | | | | | | | |
| ARIA, "Si tra i ceppi" (<i>Berenice</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Handel |
| ARIA, "Di militari onori" (<i>Jessonda</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Spohr |
| ARIA, "Non piu andrai" (<i>Figaro</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Mozart |
| ARIA, "Liete voci" (<i>Zaira</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Mercadante |
| ARIA, "O casto fior" (<i>Il Re di Lahore</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Massenet |
| ARIA, "Ah non avea piu lagrime" (<i>Maria di Rudenz</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Donizetti |
| ARIA, "Vittoria, Vittoria" | ... | ... | ... | ... | ... | ... | ... | ... | Carissimi |
| "Chanson du Toreador" (<i>Carmen</i>) (in English, French, or Italian) | ... | ... | ... | ... | ... | ... | ... | ... | Bizet |
| "Vulcan's Song" (<i>Philemon et Baucis</i>) | ... | ... | ... | ... | ... | ... | ... | ... | Gounod |
| ROMANCE, "Le Vallon" | ... | ... | ... | ... | ... | ... | ... | ... | Gounod |
| LIED, "An die Leyer" | ... | ... | ... | ... | ... | ... | ... | ... | Schubert |
| LIED, "Der Wanderer" | ... | ... | ... | ... | ... | ... | ... | ... | Schubert |

Candidates will be required to describe the organs employed in the art of singing with words. Also to describe the respective mechanisms of these organs, and how, from their combined action, result all the vocal phenomena. They will be required to answer questions on phrasing, expression, recitative, and florid and declamatory styles.

Both classes will be required to sing at first sight (1. Those with Soprano voices to read from the C clef on the 1st line; 2. Those with Contralto voices to read from the C clef on the 3rd line; 3. Those with Tenor voices to read from the C clef on the 4th line), and to answer questions on the Rudiments of Music and on Harmony, as far as the triads formed on the different degrees of the major and minor scales, with their inversions, and dominant sevenths with their inversions.*

The Examination will last about half-an-hour. Candidates must bring their own accompanists.

SUBJECT III.—Playing on the Pianoforte.

Examiners in 1891-92—OSCAR BERINGER, Hon. R.A.M.; WALTER FITTON, A.R.A.M.; and WALTER MACFARREN, R.A.M. (Chairman).

Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

Candidates will be required to play, at the discretion of the Examiners, the whole or portions of a piece of their own selection from each of the following three lists (three pieces in all):—

| LIST A. | | | LIST B. | | |
|--|-----|-----------------|--|-----|----------------------------|
| Fugue in E minor (Fourth Suite) | ... | Handel | Sonata in E flat (Op. 7) | ... | (The whole Work) Beethoven |
| Fugue in G minor (The Cat's) | ... | Scarlatti | Sonata in D minor (Op. 31, No. 2) | ... | (" " ") Beethoven |
| Prelude and Fugue in C sharp major (48 Preludes and Fugues, No. 3) | ... | Bach | Sonata in F (Op. 54) | ... | (" " ") Beethoven |
| Prelude and Fugue in B minor (Op. 35, No. 3) | ... | Mendelssohn | Sonata in E minor (Op. 90) | ... | (" " ") Beethoven |
| Prelude and Fugue in E minor (Suite in E minor) | ... | Raff | Sonata in C minor (Op. 111) | ... | (" " ") Beethoven |
| LIST C. | | | | | |
| Polacca Brillante in E (Op. 72) | ... | Weber | Presto Leggero in C sharp minor (Suite de Pieces, Op. 24, No. 1) | ... | Sterndale Bennett |
| Allegro Brillante in D (Studies No. 5) | ... | Cipriani Potter | Study in E flat, "La Chasse" | ... | Stephen Heller |
| Nocturne in F sharp minor (Op. 48) | ... | Chopin | Study in A flat "Danklied nach Sturm" (the whole work) | ... | Henselt |
| Finale in B flat (Humoreske, Op. 20) | ... | Schumann | | | |

Candidates will be required to play at first sight and to transpose.

Candidates will be required to play (from memory) all, or any of the following scales and arpeggios:—

Major, harmonic minor, and chromatic scales with each hand, commencing a third, sixth, eighth, or tenth apart, in similar and contrary motion.

Major and harmonic minor scales in double thirds and double sixths, in similar motion only.

Chromatic scales in double minor thirds, and double major or minor sixths in similar motion only. Candidates with small hands may play all double sixths broken, but must exemplify therein the fingering used in unbroken sixths.

Major, harmonic minor, and chromatic scales in double eighths with each hand, commencing a third, sixth, or eighth apart in similar motion only.

Arpeggios of major and minor common chords and their inversions, diminished and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the same or different inversions of the chord in combination.

All the scales and arpeggios (as above stated) to be played not less than four octaves in similar, and three octaves in contrary, motion (except double octaves, which must be played three octaves in similar motion only) and with legato and staccato touch.

The staccato touch to comprise both finger (except scales in double sixths and double octaves) and wrist staccato. The scales and arpeggios to be played descending and ascending, and to begin on the highest or lowest note at the discretion of the examiners. Candidates must also answer questions on the Rudiments of Music and on Harmony, as far as the triads formed on the different degrees of the major and minor scales, with their inversions, and dominant sevenths with their inversions, and on the form, treatment, and tonality of the three pieces they select for performance.

The examination will last about half-an-hour.

SUBJECT IV.—Playing on the Organ.

Examiners in 1891-92—H. R. ROSE, A.R.A.M.; W. G. WOOD, A.R.A.M.; and C. STEGGALL, Mus. Doc. Cantab., R.A.M. (Chairman).

Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

Candidates will be required to play at the discretion of the Examiners, the whole or portions of a piece of their own selection from each of the following two lists (two pieces in all):—

| LIST A. | | | | | | | | | |
|---|-----|-----|-----|-----|-----|-----|-----|-----|---------------|
| Sonata 2 in C minor, Book 1. (Peters' Edition) | ... | ... | ... | ... | ... | ... | ... | ... | Bach |
| Fantasia on Chorale, "Komm, Heiliger Geist, Herre Gott," Book 7, No. 36 | ... | ... | ... | ... | ... | ... | ... | ... | Bach |
| Fugue in C minor, Book 4, No. 6 | ... | ... | ... | ... | ... | ... | ... | ... | Bach |
| Toccata and Fugue in D minor, Book 3, No. 3 | ... | ... | ... | ... | ... | ... | ... | ... | Bach |
| Chorale, "O Lamm Gottes, unschuldig," Book 7, No. 48 | ... | ... | ... | ... | ... | ... | ... | ... | Bach |
| LIST B. | | | | | | | | | |
| Postlude in E flat | ... | ... | ... | ... | ... | ... | ... | ... | Henry Smart |
| Allegro cantabile in F minor from Symphony No. 5 | ... | ... | ... | ... | ... | ... | ... | ... | C. M. Widor |
| Sonata 6 in D minor | ... | ... | ... | ... | ... | ... | ... | ... | Mendelssohn |
| Concert Fantasia in D minor | ... | ... | ... | ... | ... | ... | ... | ... | R. P. Stewart |

Candidates will be required to play at first sight, and with varied registering, a hymn tune or chant, to be chosen by the Examiners; and to transpose the same into any key the Examiners may name; also to read from vocal score, including one or more of the C clefs; to play from a figured bass; to harmonise a given melody, and to extemporise on a given subject. They will likewise be required to answer questions on the mechanism and stops of the organ, and on the Ecclesiastical Modes.

The examination will last about half-an-hour.

* Among others the following Books will be found useful:—"Elements of Music," F. W. Davenport; "Rudiments of Music," W. H. Cummings; Introduction to the Elements of Music, F. Niecks; "Music," H. C. Banister; "Harmony," Stainer (Primer No. 8, Novello).

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1891-92—A. BURNETT, Hon. R.A.M.; A. P. VIVIAN; and F. CORDER (Chairman).
Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

Candidates will be required to play, at the discretion of the Examiners, the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all):—

FOR THE VIOLIN.

LIST A.

Study in C minor (vivace), (Peters' Edition, No. 29) *Kreutzer*
Quartet in A (the whole work), Op. 18, No. 5 ... *Beethoven*
Andante and Rondo Russe ... *De Beriot*

LIST B.

Study in B flat (moderato), (Peters' Edition, No. 25) *Kreutzer*
Sonata for Pianoforte and Violin in A minor,
No. 10, Op. 47 (the whole work) ... *Beethoven*
Légende in G minor ... *Wieniawski*

LIST C.

Study in D (Peters' Edition, No. 36) ... *Kreutzer*
Sonata, for Violin alone, No. 3, fuga and andante *Bach*
Ungarische Tänze Cahier I., Nos. 1 and 3 ... *Brahms-Joachim*

FOR THE VIOLONCELLO.

LIST A.

Exercise No. 6 in G major, or No. 12 in E major,
from "Twenty-one Exercises" ... *Dupont*
No. 18, from "Twenty-four Caprices," Op. 34 ... *Kummer*

LIST B.

Sonata No. 2 in D minor ... *Bach*
Capriccio in D, Op. 74 ... *Dotzauer*
Polonaise de Concert, Op. 14 ... *Popper*

LIST C.

Concerto in B minor, Op. 56 ... *Romberg*
Concerto in A minor, Op. 65 (first movement) ... *Rubinstein*

FOR THE CLARINET.

(Two pieces in all.)

LIST A.

Study No. 2, C minor ... *H. Baermann.*
Study No. 10, A major ... *H. Baermann.*

LIST B.

Adagio and rondo from first Concerto ... *Spohr.*
First movement from Concerto in A ... *Mozart.*
Fantasie Stücke in A... ... *Schumann.*

FOR THE HARP.

LIST A.

"Forty Studies" (Books 1 and 2) *Bochsa*
"Six Studies" (Series 1 and 2) *John Thomas*
Candidates may choose any Study from
either of the above two Works.

LIST B.

Second movement from Concerto in E flat
Parish Alvars
"Sérénade" ... *Parish Alvars*
"La Danse des Fées" ... *Parish Alvars*
Romances—Nos. 2, 8, 14, and 20.
(Books 1, 2, 3, and 4) *Parish Alvars*

LIST C.

Fantasia in C Minor ... *Spohr*
Scherzino ... *Carl Mayer*
Lieder ohne Worte, Nos. 1, 4, 9,
and 16. (Books 1, 2, and 3)
Mendelssohn.

Lists for other instruments will be announced when Candidates present themselves.

Candidates will be required to transpose and play at first sight, and to play major and minor scales and other exercises; also to answer questions on the Rudiments of Music and on Harmony, as far as the triads formed on the different degrees of the major and minor scales, with their inversions, and dominant sevenths with their inversions, and on the form and structure of the pieces they may select for performance.

The examination will last about half-an-hour. Candidates must bring their own accompanists.

SUBJECT VI.—Band Mastership.

Examiners in 1891-92.—S. C. GRIFFITHS, Hon. R.A.M.; J. A. KAPPEY; and Lieut. DAN GODFREY, R.A.M. (Chairman).

Candidates, on entering their names, must submit an arrangement of (I.) the Chorus, "But when our country's cause," from *Dr. Hubert Parry's* "Ode on St. Cecilia's Day" (pages 21 to 28 Vocal Score), for full military band (including Trombones, Tenor and Bass Clarionets). Also (II.) No. 3, Book 2 (Adagio non troppo), from *Mendelssohn's* "Songs without Words," for a small military band, in the most suitable key for military instruments.

These arrangements must not bear the Candidate's Name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other for pianoforte.

On another occasion, he will be catechised on the compass and fingering of military instruments, and the distribution of military scores, and also on the elements of music and harmony.

Viva voce examination will last about half-an-hour.

By order of the Committee of Management,

JAMES G. SYME, Secretary.

April, 1891.

Fellows of the Royal Academy of Music.

IN COMPOSITION.

| | | |
|---|---|--|
| Arkwright, Marian Ursula (T.) ... 1891 | Ewer, D. C. Wilson (T.) ... 1887 | Parkes, David (T.) ... 1891 |
| Barber, Edwin Masterman (T.) ... 1887 | Flitcroft, John Thomas (T.) ... 1888 | Powell, Owen Henry (T.) ... 1889 |
| Bellamy, Catherine A. (T.) ... 1887 | Grant, Emily Bessie (T.) ... 1889 | Rowe, Richard Ingleton (T.) ... 1890 |
| Bingley, Rev. John Thomas (T.) ... 1889 | Havelock, George (T.) ... 1888 | Turton, Mary Agnes (T.) ... 1888 |
| Clark, Windeyer (T.) ... 1889 | James, Frederick, Mus. Bac. Cantab. (C.) ... 1889 | Tutt, William Henry, Mus. Bac. Cantab. (C.) ... 1888 |
| Curtis, Millie (T.) ... 1889 | Merrick, Frank (T.) ... 1886 | |
| Dixon, Emily C. (T.) ... 1887 | | |

C., Composer and Teacher; T., Teacher.

IN SINGING.

| | | |
|---|---|--|
| Ackerley, Sarah Ellen (T.) ... 1889 | Gould, Louie A. J. (P. and T.) ... 1886 | Michie, Patti (T.) ... 1888 |
| Booker, Mary Louisa (P.) ... 1891 | Graves, Frank Scott (T.) ... 1889 | Morris, Margaret (T.) ... 1886 |
| Brooks, Amy H. (T.) ... 1887 | Groves, Henry (T.) ... 1890 | Moss, Arthur William (T.) ... 1889 |
| Brown, Meredith (T.) ... 1885 | Harvey, Louisa (T.) ... 1884 | Pearce, Lily (T.) ... 1891 |
| Buchanan, Jeanie (T.) ... 1885 | Jones, Edith Emily (P.) ... 1890 | Picot, Joshua (P.) ... 1890 |
| Clark, William (P.) ... 1886 | Joyce, Jane (Elementary Singing) ... 1889 | Pitt, Robert John (T.) ... 1889 |
| Drew, Rosa (Elementary Singing) ... 1889 | Leeds, Bessie Mary (T.) ... 1889 | Shapcott, Frederick John (T.) ... 1891 |
| Dunkley, Frances E. (T.) ... 1888 | Marshall, Florence (T.) ... 1890 | Sunman, Henry (P.) ... 1886 |
| Dyson, W. Mann (T., English Singing) ... 1884 | Mason, William (T., English Singing) ... 1885 | Tabram, Mary Elizabeth (T.) ... 1891 |
| Fusselle, Kate (P.) ... 1884 | May, Mary Louisa (T.) ... 1890 | Vernay, Anne (T.) ... 1891 |
| George, Isabel (P.) ... 1884 | McFarlane, Harriet (T.) ... 1889 | Wilkinson, Rev. Wm. Farley (T.) ... 1887 |
| Glover-Eaton, Frances Sarah (T.) ... 1890 | | |

P., Performer; T., Teacher.

IN PIANOFORTE PLAYING

| | | |
|--|--|---|
| Abraham, Evelena (P.) 1888 | Green, Mary (T.) 1891 | Parnell, Mary (T.) 1886 |
| Adam, Lily (T.) 1890 | Greenland, Annie Maria (P.) 1883 | Payne, Louisa (T.) 1884 |
| Amy, Alfred (P.) 1887 | Griffiths, Bessie (P.) 1890 | Peck, Clara (P.) 1886 |
| Applin, May (T.) 1886 | Gudgeon, John (P.) 1891 | Phillips, Edith (T.) 1886 |
| Atterbury, Ethel (T.) 1885 | Guest, Mary Ellen (T.) 1889 | Potter, Mary Constance (T.) 1891 |
| Aubin, Nellie E. (P.) 1887 | Hartley, Annie Austin (T.) 1890 | Power, Henrietta Maria (P.) 1885 |
| Ayer, Helen (P.) 1884 | Head, Jane (T.) 1890 | Prince, Alfred (T.) 1891 |
| Barnard, Louisa (P.) 1886 | Heron, Joanna (T.) 1888 | Quick, Amy Arnoll (T.) 1890 |
| Barraud, Helen Margaret (T.) 1891 | Hewins, Mabel Maria (T.) 1890 | Quick, Ellen Mary (T.) 1887 |
| Bates, Joseph (T.) 1885 | Hexham, Annie (T.) 1890 | Rea, Emma Mary (T.) 1891 |
| Bellamy, Catherine A. (P.) 1884 | Hillier, Lucy (P.) 1891 | Richardson, Ada Louisa (T.) 1887 |
| Bentley, Emma Jane (T.) 1885 | Hindle, James (P.) 1884 | Robson, Mary (T.) 1888 |
| Bennett, Minnie Deane (P.) 1889 | Hoffman, Jacob (T.) 1885 | Ross, Elizabeth Frances (T.) 1889 |
| Bevan, Elizabeth (P.) 1891 | Hollick, Clara (P.) 1888 | Ross, Lilian Georgina Mattie (T.) 1891 |
| Bilbe, Annie Louisa (T.) 1890 | Holdom, Annie Eliza (T.) 1887 | Round, Kate (T.) 1887 |
| Blandford, Annie Jane (P.) 1889 | Holme, Gertrude (T.) 1887 | Rowland, Charles (P.) 1882 |
| Bond, Lizzie Amanda Edwards (P.) 1890 | Horsfield, Eleanor Mercy (T.) 1886 | Sanford, Mary Gordon (P.) 1890 |
| Brockelhurst, Annie (P.) 1884 | Hudson, Emily Gertrude (T.) 1886 | Schwieger, Walter Frederick (P.) 1886 |
| Brown, Jane Helen (T.) 1888 | Hume, Gertrude (T.) 1891 | Senior, Edwin (T.) 1886 |
| Bryett, Jane (T.) 1887 | Humphries, Emily Mary (P.) 1884 | Shorland, Mary Elizabeth (P.) 1885 |
| Buchanan, Kate (P.) 1890 | Ingham, Albert (T.) 1886 | Smith, Anne Elizabeth (T.) 1888 |
| Buchanan, Mary (P.) 1884 | Johnson, Feakins Alfred (P.) 1883 | Smith, Rosa (T.) 1885 |
| Butcher, Mary Amelia (P.) 1882 | Johnson, Mary Anne Barnes (T.) 1888 | Smout, Ida (T.) 1891 |
| Carter, Margaret Helen (P.) 1890 | Joll, Emma Mary (P.) 1885 | Smyth, Isabella Stuart (P.) 1882 |
| Chapman, Margaret Ann (T.) 1891 | Jones, Arthur Barclay (P.) 1891 | Standen, Helen Melville (T.) 1885 |
| Charters, Margaret Alice (T.) 1891 | Jopling, Isabella Louisa (P.) 1885 | Stansfield, Kate (T.) 1889 |
| Cheshire, Alice Louisa (P.) 1885 | Joste, Annie Marguerite (T.) 1891 | Stephenson, Edith Gertrude (P.) 1888 |
| Cochrane, Ethel (T.) 1887 | Keeble, Grace (P.) 1890 | Stephenson, Lucy Eliza (P.) 1889 |
| Cockburn, Louise Jane (P.) 1891 | Keene, Frederick Andrew (P.) 1891 | Strettell, Harriet A. (P.) 1885 |
| Coley, Gratiana (T.) 1891 | Keep, Annie Eliza (T.) 1891 | Sturge, Alice Margaret (T.) 1891 |
| Cookson, Elizabeth (P.) 1884 | Knight, Hilda Mary (T.) 1891 | Tallant, Catherine Alice (P.) 1888 |
| Cooper, Annie Elizabeth (T.) 1891 | Lawley, Rose Harriet (T.) 1891 | Taylor, Annie (T.) 1891 |
| Cooper, George Wilmot (T.) 1890 | Lea, Louisa Kate (T.) 1889 | Taylor, Martha (T.) 1890 |
| Court, John (T.) 1890 | Lean, Edith Amy (P.) 1885 | Tendall, Eliza (T.) 1891 |
| Cover-Cover, Elizabeth (P.) 1884 | Leigh, Ada (P.) 1890 | Thompson, Alice Naish (P.) 1882 |
| Cox, Alice Helena (P.) 1887 | Lewis, Lilian (P.) 1888 | Thomson, Elizabeth Georgina (P.) 1890 |
| Cox, Annie Hake Hammond (P.) 1883 | Linton, Alice Mary (T.) 1885 | Thomson, Jane Rodney (P.) 1882 |
| Critchfield, Harriet (T.) 1891 | Llewellyn, Kate (P.) 1882 | Threadgold, Lottie Maria (T.) 1888 |
| Crompton, Clara Katherine (T.) 1889 | Lomas, William (P.) 1882 | Tims, Clara (T.) 1887 |
| Crummack, Maud Harker (T.) 1891 | Louch, William (T.) 1885 | Tonge, May Severn (P.) 1890 |
| Cuthbert, Minnie (T.) 1889 | Maclean, Lottie (T.) 1886 | Tozer, Augustus E. (P.) 1882 |
| Davey, Francis Saunders (P.) 1891 | McBlain, Bertha (T.) 1886 | Travers, Mary (P.) 1885 |
| Davis, Evelyn Harriet (T.) 1886 | McKechnie, Edith C. E. (P.) 1889 | Tregillus, Beatrice Mabel (P.) 1890 |
| Davis, Margaret (T.) 1891 | Maddie, Maude Mary (T.) 1888 | Veaco, John George (T.) 1889 |
| Dawson, Agnes (P.) 1889 | Marsh, Mary Elizabeth (P.) 1885 | Wagner, Frederick (P.) 1886 |
| Dawson, Herbert James (T.) 1891 | Matheson, Emily (P.), late Miss Pugh | Walker, Ellen (P.) 1886 |
| Deeley, Effie (T.) 1891 | May, Ethel Frances (T.) 1886 | Walker, Herbert (T.) 1886 |
| Doyle, Rosa H. (P.) 1888 | Mitchell, Madeline Ginder (P.) 1885 | Wall, Emily Gertrude (T.) 1891 |
| Dunworth, Henry (T.) 1886 | Montgomery, Ada (P.) 1889 | Watson, Ethel Frances (P.) 1891 |
| Durley, Lucy Elizabeth (P.) 1890 | Moore, Eleanor (P.) 1888 | Watts, Edith (T.) 1888 |
| Ellaby, Agnes Grace (T.) 1891 | Murchison, Beatrice (P.) 1884 | Webster, Clarinda A. (P.) 1884 |
| Elliott, Margaret (T.) 1891 | Muriel, Isabel Mary (T.) 1888 | Whipp, Edith Anice (T.) 1890 |
| Ellis, Ada Sinclair (P.) 1891 | Murray, Louisa (P.) 1891 | Whitehead, Samuel (T.) 1887 |
| Ellis, Ethelwyn Howard (P.) 1891 | Musgrave, Grace Ethel (T.) 1891 | Wilcockson, Elizabeth (T.) 1890 |
| Fellows, Eliza Frances (T.) 1891 | Newby, Caroline Gertrude (T.) 1887 | Wilkins, Kate Annie (P.) 1891 |
| Fitch, Lottie (T.) 1888 | Norris, Ernest Edward Henry (T.) 1888 | Wilmot, Caroline Dudley (T.) 1890 |
| Ford, Mary W. (T.) 1887 | Nunn, Elizabeth Annie (P.) 1884 | Wilmot, Caroline Dudley (T.) 1891 |
| Gallatly, Dora (P.) 1885 | Olson, Mary Amilie (P.) 1885 | Winterbottom, Fanny (T.) 1891 |
| Gardner, Charles (P.) 1882 | Orellana, Belg de (P.) 1883 | Wintle, Lucy (P.) 1891 |
| Gilbart, Ethel (T.) 1890 | Orellana, Flora de (P.) 1882 | Yates, James Herbert (P.) 1891 |
| Goodridge, Melora F. (T.) 1886 | Paris, Emily de (T.) 1890 | Young, Edith Maurice (T.) 1886 |
| | Parkes, Margaret Ashwell (P.) 1884 | |

P., Performer and Teacher; T., Teacher.

IN ORGAN PLAYING.

| | | |
|-------------------------------------|---|--|
| Allison, Malcolm 1888 | Flitcroft, John Thomas 1888 | New, Albert E. 1888 |
| Barrow, William Henry 1884 | Hey, Arthur 1891 | Oake, Alfred 1887 |
| Bennett, Thomas Herbert 1891 | Hopper, Richard J. E. 1887 | Sinclair, George Robertson 1887 |
| Clarke, John Charles 1885 | (Mus. Bac. Cantab.) | Sippel, Henry Hallyar 1884 |
| Cox, W. Haydn 1886 | Hudson, Henry 1884 | Stocks, William Henry 1887 |
| Dewberry, Frederick 1883 | Huntley, George Frederick (Mus. Bac.) 1888 | Tiltman, Henry Thomas 1891 |
| (Mus. Bac. Cantab.) | Jones, George Evan 1888 | Vinnicombe, Edward Moxhay 1889 |
| Dudeney, Thomas James 1885 | Mander, R. Yates 1886 | |

IN ORCHESTRAL INSTRUMENTS.

| | | |
|--|--|---|
| Ball, Reginald Vercoe (<i>Violin</i>) 1891 | Grimm, Eugen (P.) (<i>Violoncello</i>) 1888 | Kelly, Annie Elizabeth Mary (<i>Violin</i>) 1891 |
| Buffey, Thomas Goodburn (<i>Violin</i>) 1889 | Guyer, John Fisher (<i>Violin</i>) 1888 | Lavington, Amy Eleanor (<i>Harp</i>) 1889 |
| Chartres, Emily Florence (<i>Violin</i>) 1889 | Hughes, James Stamford (<i>Clarinet</i>) 1891 | Morris, Andrew (<i>Violin</i>) 1889 |
| Dunworth, James (<i>Violin</i>) 1884 | Hunt, Hubert Walter (<i>Violin</i>) 1888 | Morris, Joseph (<i>Clarinet</i>) 1889 |
| Gardiner, Beryl (<i>Violin</i>) 1891 | Jones, Edward (<i>Violin</i>) 1887 | Turrell, Thos. Edward (<i>Clarinet</i>) 1882 |
| Gray, Ellen Louisa (<i>Harp</i>) 1889 | | |

IN BAND-MASTERSHIP.

| | | | |
|------------------------------|-----------------------------|--------------------------------|-------------------------|
| Browne John Barrett ... 1882 | Evans, Christopher ... 1884 | Godfrey, Daniel Evers ... 1890 | Miller, George ... 1882 |
|------------------------------|-----------------------------|--------------------------------|-------------------------|

Examination Papers of former years in Subject I. may be purchased at the Academy. Price Sixpence each.

The last day on which names and exercises can be received will be Monday, October 19, 1891.